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NOTES

MEMBERSHIP. At a meeting of the Board of Trustees held on Monday afternoon, May 21, the following persons, having qualified for membership in their respective classes, were elected:

FELLOW FOR LIFE

MARIE TORRANCE HADDEN

FELLOWSHIP MEMBERS

MRS. FREDERICK C. HICKS

MRS. CLARENCE M. HYDE

SUSTAINING MEMBERS

MRS. LOUIS FITZGERALD

MRS. S. HAROLD FREEMAN

MRS. BRAYTON IVES

LOUIS B. WADE

Three hundred and thirteen persons were elected Annual Members.

BEQUEST OF ISAAC D. FLETCHER. The public press has already announced the beneficent bequest to the Museum by the late Isaac D. Fletcher of his collections of objects of art, and his provision for its residuary legateeship of his estate. Expressing in his will his desires with regard to the disposition of his collections, he yet defers to the judgment of the Trustees in the carrying of them out in the light of Museum experience—a high tribute, and a fine expression of his confidence in the wisdom of the Board.

A BEQUEST OF WATCHES AND LACES. It is gratifying to record that under the provisions of the will of the late Mrs. George A. Hearn, the valuable collection of eighty-seven watches, lent to the Museum by her in 1907, will remain on exhibition as the property of the Museum. A catalogue of this collection, printed at the expense of Mr. Hearn, has been on sale since the loan was made. Mrs. Hearn in her will also generously bequeathed to the Trustees her collection of laces, which embraces a number of rare and valuable specimens, and these will form a notable addition to those already belonging to the Museum.

BEQUEST OF JESSIE GILLENDER. Under the will of the late Jessie Gillender, the Museum receives the sum of \$50,000. While the Corporation has been the recipient of much larger sums than this, the bequest is a notable one because it is the first benefaction in which the importance of active museum relationship to the public is recognized, and provision made for carrying on general educational work.

In the earlier days of the Museum, money was given for special educational work, notably \$50,000 from Gideon F. T. Reed, in connection with the establishment of the Industrial Art Schools; and Mrs. Jacob H. Lazarus, by her gift of \$24,000, in 1892, provided for the education of a qualified student, and her generous aid has been extended to eight students, each of whom has had a term of three years in Italy.

Miss Gillender's thoughtfulness now enables the Museum to extend its advantages in another direction, the giving of "explanatory lectures," addressed to the general public. Her wise and far-seeing provision for the use of the fund that will have her father's name, reads as follows:

FIFTH: In memory of my late father Arthur Gillender, I do hereby give to The Metropolitan Museum of Art in the City of New York, a Corporation constituted and created by Chapter 197 of the laws of 1870 of the State of New York, the sum of Fifty thousand dollars (\$50,000) to be recorded in records of above Museum under the name of Arthur Gillender, and to be designated "The Arthur Gillender Fund," the income thereof to be applied to the giving of explanatory lectures on the contents of this Museum, by men eminent in knowledge of the subjects and art objects proposed; one-half of these lectures to be addressed to the interest and for the information of the general public, the other half to and for the benefit of artisans engaged in crafts demanding artistic study as expressed in contents of The Metropolitan Museum of Art.

As both series of lectures are intended for the appreciation and enjoyment of persons of little leisure, it is hoped all the popular lectures will be given during the Winter season on Sunday afternoons and public holidays; and the technical ones, addressed to artisans, on Saturday evenings of the same period.

The examples discussed in the popular lectures being available for observation and study in the different departments of the Museum, it is suggested the use of lantern slide illustrations be distinctly subordinated to the valuable information at command of the lecturer.

Should the Trustees of the Metropolitan Museum decide, after a fair trial, that these lectures do not accomplish the purpose of this bequest, which is a numerous attendance of interested auditors, desiring additional information in regard to the art objects contained in this Museum; then the said Trustees may use the income of said Fund, either, in the Department of Decorative Industrial Art, by the purchase of objects or sets of objects, fabrics, or sets of fabrics of educational interest to students of handicraft of not less value than one year's income from the fund (Historical costumes, or objects and fabrics of merely patriotic interest are not included in this classification), or, by purchase of examples, in connection with the Department of Reproductions and Casts; attention is invited in this consideration to the profound art, especially in its early period, contained in India, Ceylon, Java, China, Japan; or, in purchase of books for the Library of said Museum, which would be of benefit to the student public. It is my wish that the Trustees of the Metropolitan Museum revert to the original purpose of this bequest, and use of said "Arthur Gillender Fund" at any time they may deem it expedient by reason of renewed public interest in the above proposed and desired lectures.

BEQUEST OF A PORTRAIT BY THOMAS HICKS. By the bequest of Angie King Hicks, the Museum comes into the possession of its first example of the work of Thomas Hicks, a well-known nineteenth-century portrait painter, whose canvases

are to be seen in New York in the City Hall and the Historical Society, among other places. The Portrait of Angie King Hicks, now in the Museum, shows the artist's characteristic facility in catching a likeness.

PAINTINGS ON LOAN. The following pictures belonging to the Museum have been lent to the New York Public Library



PORTRAIT OF ANGIE KING HICKS
BY THOMAS HICKS

and placed on exhibition at the Chatham Square Branch:

Ernest Jean Aubert, *Menu of Love*
Dionisio Baixeras-Verdaguer, *Boatmen of Barcelona*
Luigi Bisi, *Cathedral of Milan*
George Henry Boughton, *Edict of William the Testy*
George Henry Boughton, *The Two Farewells*
Jean Charles Cazin, *Landscape*
Jaroslav Čermák, *The Slave*
Charles H. Davis, *Evening*
Adrián Louis Demont, *Old Man's Garden*

Narciso Virgilio Diaz de la Peña, Children and Lizard
 François Louis Français, Gathering Olives
 Sandford R. Gifford, Kaaterskill Clove
 Achille Glisenti, The Hunter's Story
 Nicolas Gysis, Charity
 Henri Harpignies, Moonrise
 Anton Mauve, Autumn
 Anton Mauve, Spring
 Sir David Wilkie, Return of the Highland Warrior.

EXHIBITIONS SHOWING EDUCATIONAL ACTIVITIES IN MUSEUMS. Indicative of the recent movement among museums to be of active service to the public is the material which has lately been on exhibition in this museum.

In Class Room B, graphic posters and photographs illustrated the original ways in which each museum has worked out its own method of reaching people. Classes and talks are held for grown-ups and children. Many museums send out regular loan exhibitions and offer the use of class rooms and lending material free to teachers and children. Particularly in Newark and Toledo has there been coöperation with the people of the city in an exchange of service, as the "homeland" exhibits, garden contests, and nature clubs. The Philadelphia Commercial Museum shows what may be done by the museum for manufacturer and scientific worker. Publications of various sorts are an important factor in arousing interest.

The display in Class Room C comprised photographs of models in the Metropolitan, photographs which may be lent or brought to the class rooms for study. The range of subject is broad, covering the principal periods of Egyptian architecture, the most important types of Greek and Roman buildings, and examples of mediaeval religious and secular architecture.

Both exhibits are an earnest of what a factor the museum may become in public education.

THE STAFF. Russell A. Plimpton, who has been an assistant in the Department of Decorative Arts since 1915, has been advanced to the position of Assistant Curator in that department.

Herbert E. Winlock and William M.

Milliken, assistant curators in the Departments of Egyptian Art and of Decorative Arts respectively, are at the Military Training Camp at Plattsburg, N. Y.

THE NEW JERSEY STATE MUSEUM. One long room, lighted on three sides by windows looking out on stretches of the Delaware River, contains the newly reconstructed state museum of New Jersey. From old material resurrected from store rooms, the organizer in charge, Miss Helen Perry, has evolved an installation which not only places the objects advantageously for conveying their lesson of facts, but which is harmonious and pleasing to the eye. The birds and mammals of New Jersey and the chief industries of the state form the main exhibit, while the general collections which are not of any extent are shown in the corridors. Besides these collections, there are a comprehensive set of photographs and a set of charts. The latter are lent to the schools. Attractively illustrated books are laid on a long table with comfortable chairs about it and pervading the room are flowers—wild flowers in graceful jars and charming pottery or copper bowls. The arrangement is considered carefully, and indeed is part of the general educative plan. The flowers are brought to the museum by teachers and high school pupils, and sometimes an informal lecture is given by a teacher, as the staff of the museum is not large enough to permit its members to devote time for instructing.

The coöperation with the schools has been obtained by means of invoking the interest of one teacher in each school who acts in her school as the museum representative, keeping the two institutions in touch with each other. Through this connection the museum was able to secure the very interesting exhibit of immigrant art, called a Homelands Exhibit, which closed a few days ago. The material, objects of daily use made in the mother countries, was brought to the schools by the foreign-born parents of the children, and the selection for the museum exhibition was made in sixteen different schools. Splendid Russian brasses and copper utensils

and the handsome hand-woven linens of the Hungarians were especially noteworthy. The exhibit gave occasion for the entertaining of groups of aliens and for the building up of a real friendship between these people and a state institution.

THE COLLEGE ART ASSOCIATION. To come away from a three days' convention regretting that it might not have been prolonged is to pay an unusual tribute as well to the programme committee as to the foresight with which the plan of local entertainment was arranged. The sixth annual meeting of the College Art Association, held in Cincinnati on April 5-7, was most fortunate in both these respects.

The proceedings of the meeting are to be published in full, but two of the topics may be noted here as of more general interest. The status of instruction in art in the institutions of higher learning was discussed in connection with the report of a committee which has been investigating this subject during the last two years. Their investigation has shown that only a small proportion of colleges offer courses in this subject and that in these institutions the undergraduates do not show themselves eager to embrace the opportunities available. No doubt the difficulty here is in large part due to the isolation of such courses from the training of the earlier years.

In this connection the explanation of methods employed by Miss Deborah Kallen in teaching classes of settlement children at the Boston Museum was altogether encouraging. The ease with which delicate questions of color and value are understood by these children and their appreciation of beautiful quality suggest that with proper instruction the early stages of design are as naturally understood and as easily employed by the child as are the rudiments of a foreign language. It

would seem that the College Art Association must in time take into consideration both the elementary and the secondary school training with the object of securing, from the beginning, adequate emphasis upon problems of design, whether in the creative or the appreciative study of art.

A topic enlisting the interest of East as well as West was that of loan exhibitions in colleges and universities. The record of exhibits held at the University of Kansas was remarkable for the high standard maintained, the interest manifested by the community at large, and the effective educational use made of the collections. The exhibition most important in all these respects was the collection lent from Carnegie Institute in Pittsburgh. The expense for this exhibition was \$1,200, the entire cost being more than covered by admission fees of 25 cents. Such a response would gratify some of our largest museums. A plan for organization and propaganda is under consideration and the association hopes that an increasing number of institutions may coöperate in so practical a plan of education. In Dartmouth the exhibition is made practice-material for an elementary training in museum-method, the unpacking and recording, and to some extent the arrangement of collections being in the hands of students. The exhibit provides material for classes in language and "copy" for journalism as well as laboratory illustration for courses in the history of art.

SUMMER ADDRESSES.—Will every member of the Museum and subscriber to the BULLETIN kindly send to the Secretary of the Museum a postal card, stating to what address the summer issues of the BULLETIN should be sent and how many numbers this change of address will affect, that the correct mailing list for the summer season may be prepared?